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SPECIMENS OF MUSICAL CRITICISM.

WE extract the following from the columns of that respectable journal, the "Morning Post." It professes to be a notice of the annual concert of one of the most accomplished musicians in Europe—Mr. Cipriani Potter.

"CIPRIANI POTTER'S CONCERT.—This highly respectable and respected (!) professor gave his annual concert on Wednesday morning at the Hanover Square Rooms, when several of the most eminent members of the musical profession tendered their valuable assistance. The orchestra was composed of first-rate performers, amongst whom were Dragonetti, &c. &c. It was one of the most delightful concerts of the season. One event provoked the hilarity of the company in the highest degree. IL DRAGO has a favourite DOG who will accompany the great contrabassist to the orchestra and generally takes his seat quietly under the shadow of the great bass of his master. When Sivori came forward to play, the animal approached the front of the orchestra, and looking gravely at Mr. Lucas, began to wag his tail very playfully. Roars of laughter, in which Sivori joined, followed this unexpected debut, which was attributed by some amateurs to the desire of Signor Bowwow to play first fiddle, being near the dog days, or to the determination of the dogged debutante, to favour the auditory with a barcarola."!!!!!!!!!!!!!!

Thus the readers of the "Morning Post" must labour under the impression that the most interesting event of Mr. Potter's concert was a dog wagging his tail in front of the orchestra!! Notwithstanding which "it was one of the most delightful concerts of the season." It is really a mystery to us, how—in defiance of the satire of *Punch*, and the unanimous quizzery of

the profession, the effusions of so *unmusical* a person as the *musical* critic of the *Post* are tolerated by the proprietors of the paper. Surely if the *redaction* of any department of a journal be contemptible, it must weaken the authority of all the rest. The gentleman who composes the notices on pictures for the *Post* would write much better musical articles, than the *totally uninformed* individual who is now employed. A good notion of general art is certainly entertained by the painter critic—and this would, in some measure, serve him, in his essays on the sister art. His fellow-labourer, however, knows nothing of music abstractedly, and less than nothing of art generally. If a work is to be reviewed with any technical care (which is seldom the case in the *Post*, unless when something is to be abused)—a musical doctor, who at least knows what constitutes a common chord, is brought in to assist. In this manner were the Madrigal of Professor Taylor and the Services of Dr. Wesley analysed and cut to pieces. The acknowledged musical critic of the *Morning Post*, who spins out column after column of opinion, in almost every day's paper—who is looked up to, by those who know no better, as a kind of Solomon (though he is certainly regarded by those who do as a species of Midas) and whose favour is courted by many, who give him credit for more power than belongs to him—the acknowledged musical critic of the *Morning Post* would scarcely know an arpeggio from a jew's harp, or a duet from a fiddle. And a learned doctor (as we have said) is called in on all occasions technical. Now this is really too bad, that a man should

be permitted to pull down and build up reputations, who has no right of judgeship, is absurd. It is discreditable to a respectable paper to admit of such a dangerous anomaly in its *redaction*. If an educated critic write, it is true he may err—but at all events he can give a reason for the faith within him. Not so, one wholly uneducated. To him truth and justice can possibly be but shadows. He gropes about in the dark, and hits out here and there, smiting sometimes one who deserves the blow, as often, or oftener, one who merits it not. His praise is worthless, because it has no foundation—and is merely the offspring of unaccountable caprice, or personal obligation, or the grateful remembrance of an excellent dinner—or the savoury anticipation of a capital supper—or something of the kind. But though his praise and his blame are alike worthless, and equally despised by men of reflection—still, morally speaking, he does large injury to art. And it is for this reason only, that we consider the singular absurdities which so frequently make their appearance in the *Morning Post* worthy any kind of notice. We give another specimen, and with this we must conclude for the present week—but we promise our readers to continue our observations, from time to time, until they shall be fully made to understand at how much value to rate such *criticism* as we have been deprecating:—

"SOCIETY OF BRITISH MUSICIANS.—A special meeting of this society and of its supporters was held on Saturday, at Erat's Harp Saloon, Berners Street, the committee having invited Dr. Mendelssohn Bartholdy to listen to the performance of some English compositions. The reception of

this eminent musician must have been highly gratifying to his feelings, but it is to be hoped he will not estimate our native talent by such unfortunate specimens, with two exceptions, as those contained in Saturday's programme. Rooke's scena from *Amilce*, beautifully sung by Miss Rainforth, and H. Westrop's quintet in E flat for pianoforte, two violins, tenor and violoncello, are productions of artists with learning in their minds and music in their souls; but Cipriani Potter's quartet in A minor, for two violins, tenor and violoncello, and Mr. C. E. Horsley's trio in A, for pianoforte, violin, and violoncello shone with "disastrous lustre." Mr. Potter is a clever writer, but his present work is quite unworthy of his acknowledged abilities. Mr. C. E. Horsley is but a novice, and the noisy rhapsody in his tediously spun out trio was a striking contrast to the feebleness of Mr. Potter. Mr. J. Calkin's funeral glee to the words of G. Withers (1640.)

"The mellow touch of music most doth wound
The soul, when it doth rather sigh than sound."

and Mr. J. W. Davison's Lament* on the black keys!! finely sung by Miss Dolby, were brimfull of honours. Nothing could be more unearthly and less musical. In a better school was Macfarren's "*Ah non lasciarmi*," sung by Mr. Cox; but surely all English words ought to have been given in an entertainment for the especial purpose of hearing British works? The instrumentalists were Messrs. H. Westrop, Willy, J. Banister, W. Cramer, Hausmann, Bonner, and Hancock, all able artists. Mendelssohn was diplomatically complimentary, but he was really to be pitied for his morning's ordeal. There is great talent in this society, and it might have "got up" a truly grand concert with full orchestra, to prove to Mendelssohn the progress of our musicians; but the exhibition was reduced to the dimensions of a paltry *matinée*, for the glorification of a clique."

Poor Mr. Potter! Poor Charles Horsley! Poor Mr. Calkin! Poor Mr. Davison! Still we imagine that these artists will contrive to hold up their heads even after the bedaubing of such a miry critic as this. As Southey wrote to the illustrious author of "Elia's Essays" we may, paraphrasing his words, say to each of the unfortunate four—

We think—good friend thou art not worse bested,
Since dulness threw a JENKINS at thy head.

And so, till next week—*adieu*—Jenkins.

Q.

* It is in A minor—with no flats or sharps!!

HERR ERNST.

AN act of unusual beneficence was performed last week, by Herr Ernst, the eminent violinist, which it affords us the highest

pleasure to record in our journal. The following letter, addressed to Mr. Beale of Regent Street, will speak for itself—

(Translation.)

SIR.—The unfortunate accident which befel me on the 1st of June, at the concert given by M. Moscheles and myself, makes me doubly a debtor to the public, who were present; first, because I was not able to fulfil the promises that were contained in the bills, and then, as it appears to me, an essential duty to prove to them, all my true and lively gratitude for the interest and kindness that were shown to me on that occasion.

The only way that occurs to me of partly acknowledging this consideration—and I do not hesitate for a single instant in so doing—is sending you the sum of *seventy-four pounds*, my share of the above named concert, which I beg you to forward to the *Royal Society of Musicians*.

If I have not made this arrangement sooner, it is because the accounts were only settled yesterday. I particularly desire that the sum be not regarded as coming alone from me, but as a voluntary gift of the public who were present at the concert; and I hope you will approve of the arrangement I have made.

H. W. ERNST.

38, Great Malborough Street.
June 13, 1844.

The chivalrous tone of this letter is as much worthy admiration as the exceeding liberality of the gift. Herr Ernst, however, is no stranger to this kind of thing. The numerous occasions on which he has devoted immense sums to the poor, in various towns on the continent, have rendered his name famous abroad. Ernst is recognised in Germany not merely as a great artist, but as a noble, upright, and generous man.

CORRESPONDENCE.

AN ARTICLE ON THE READY READERS OF MUSIC.

To the Editor of the Musical World.

DEAR SIR,—You are aware that it is the opinion of many, that those who can read music well at sight are good musicians. Another common idea prevailing is, that ready readers of scores, must be excellent musical theorists. With a moment's reflection, it must be perceived that these notions are erroneous, since many able readers of music at sight, know nothing whatever of the science of music. I am acquainted with ladies and gentlemen who read music admirably, and are not even aware of the key in which the piece of music is written. A child may read poetry very accurately, and yet not understand the spirit of the author. So it may, also, be with those who read music well;—those who are accustomed to look over scores, may read all the notes distinctly, but at the same time be ignorant of their right expression.

It is a common observation to say—"Mr. A. would make a good conductor because he reads so well from score." This is a false position, because the mere reading the notes of a score, will never teach the orchestra how to interpret the style of the music. The best conductors have ever been the most accomplished musicians, and not those only who can read scores quickly.

It is also usually believed that all those who can play from a figured bass, are sound theorists. It is true that those who from a figured bass can produce rich melody and sound harmony, must be excellent musicians; but there is a line to be drawn between

those who play from a figured bass at *first sight*, or whether they be only performing what they have learned and played frequently. We often find very young men officiating as deputies for cathedral organists, playing from a figured bass, but it does not at all follow that they should, on this account, be skilful theorists, because they may have acquired a knowledge of the chords previously to performing the music. The mere knowledge of chords from a figured bass, is but a small portion of theoretical acquirement, since many who are well practised in this branch of the art of music could not so much as tell to what modes all the chords belong, and may be also totally ignorant of counterpoint. It appears then, that neither good sight reading, score reading, nor figured bass reading, constitutes a thorough musician, but, on the contrary, many who are deficient in these useful and agreeable acquirements, may be far better musicians, and interpret music much more ably than those who have a ready eye.

It is often found that an analytical and thoughtful person is alike slowest in reading and talking. Not, however, that instances to the contrary cannot be enumerated. Lord Brougham alone is an excellent example for this purpose; for his Lordship is as supreme in thought, as he is powerful in giving it utterance. Looking, however, more generally, it might be urged that *thought* often interferes with the organ of vision—it would seem, therefore, that the faculties of seeing and thinking are not synonymous. I have taken the liberty of stating these truisms in order to counteract the erroneous impressions entertained by many on the subjects which form the basis of this article.

I am, Mr. Editor, truly yours,

G. F. FLOWERS.

P. S.—Permit me to correct three mistakes made in my last letter in your able Periodical. "If musical critics spoke only of composers, by giving a severe analysis of each of their works—how *unanswering* they [not "*this*,"] would become."

"It is not enough to say this piece of music has a rich *flowing* [not "*flavoured*"] melody."

"I must say that I am surprised that the "*Morning Post*," a paper so highly [not "*generally*"] respectable, should give insertion to such unmusical-like articles as I have read in that journal."

Provincial.

THE NORWICH PHILHARMONIC SOCIETY.

THIS Society gave its eighth Concert on Monday evening last, at Mr. Noverre's Room,—when the following selection of music was performed:—

PART I.—Sinfonia, No. 5; Haydn. Glee, Four Voices, "By Celia's Arbour;" Horsley. Concerto, Stringed Instruments, No. 1; Handel. Song, "Where'er you walk;" Handel. Sonata, Piano-forte and Violin, Opera 23, No. 2; Beethoven. Glee, three voices, "Hast thou left;" Callcott. Overture, "Jessonda;" Spohr. PART II. Sinfonia Pastorale; Beethoven. Glee, four voices, "Discord;" Webbe. Song, Horn obligato, "The Huntsman;" Spohr. Rondo Brilliant, pianoforte, with full Orchestral accompaniments; Mendelssohn. Glee, four voices, "Go, idle Boy;" Overture, "La Clemenza di Tito;" Mozart.

Mr. Noverre was the leader, and kept his troops well together. The sonata for pianoforte and violin was charmingly played by Mr. D. Fisher and Mr. Harcourt; as was Mendelssohn's Rondo by Mr. Gunton. The vocal pieces were well given, especially the glees.

GUILDFORD CHORAL SOCIETY.

(From our own Correspondent.)

WE are pleased again to report the unwearied exertions of this society, whose programmes rank

among the evidences of rising talent in the musical cause in this country. It is by home bestirring incentives to the nations weal that sure foundations are laid of solid and permanent character. Let every town, every village cultivate the good cause in its own heart and there is at once a means of sympathy, a source of strength that is general, and shaped for universal improvement. The Guildford Choral Society has shown its usefulness by spreading into some of the sweet villages that surround it, an improved taste, in the place of the ale house-songs, and the not less barbarous effusions of their parish choirs. Let every other town unite in this desirable reform, and the cause of harmony will consequently progress more generally. By its operation the most select families are speedily witnessing the sacred duties of the sabbath assisted and adorned, and as on Wednesday morning last, are occasionally entertained by the first displays of musical ability the country can supply, we would fain hope that this preface would arouse them to the most strenuous efforts for the support of such a society, and that they will speedily emerge from the disreputable circumstance, of having no home wherein to shelter this friend of their bosom, for we learn that Guildford, the principality of Surrey, has not in it a room fitted or suited to any of its institutions, not a public apartment for a lecture, or concert, or popular meeting. This is the third annual concert of this society. The last was given in the theatre, which is now occupied by the dramatists, and would no how suit for a morning performance. The White Hart Assembly Rooms was therefore fitted up by permission of its owner, Mr. Bonner, but the splendid organ with which Mr. Lemare accommodates the society could not be used. Notwithstanding these hindrances, however, a great treat was prepared, waving the claims of the choir oratorio music. Mr. Lindley, Miss Cubitt, Mr. Turner with other attractions, gave a splendid concert on a selection of secular productions, among which "O Liberty" by Mr. Turner, "Batti Batti" by Miss Cubitt, with the captivating accompaniments of the venerable Lindley were rich treats. An instrumental performance of piano forte and violoncellos, arranged and performed by Mr. Lindley and Mr. F. H. Lemare, was most captivating, several glees and duets were interspersed with madrigals and choruses, and Herz "Parisienne" was delightfully rendered by Miss P—, a most promising pianist. The numerous and respectable company pouring their praises on Mr. Lindley and the general performances, separated highly satisfied and delighted.

DUBLIN.

ANCIENT CONCERTS.—The fourth concert for the season was given last evening at the Great Room, Brunswick-street, and the attendance was fashionable and numerous. The concerts of this society depend upon the manner in which the music is executed, rather than upon the talent of individual singers, who may be recommended by the charm of novelty. The selections last evening were from an anthem of Boyce's; Mendelssohn's version of the Forty-second Psalm; part of Handel's Oratorio of "Jephtha," a Quartett of Hadyn's, and a Chorus of Beethoven's. The principal vocalists were, Messrs. F. and W. Robinson, Signor Sapio, the Messrs. Searle, and Miss Byrne, in addition to some gifted amateurs. The Society has done much to impart to the public an insight into classical music.—*Saunders's News, June 5.*

UNIVERSITY CHORAL SOCIETY.—This distinguished Musical Society gave their Seventh Annual Concert on Friday evening, in the Dining-hall of the University. The attendance was numerous and fashionable, the best accommodation was afforded, and the stewards, who wore their university caps and gowns, were unceasing in their anxiety

to minister to the demand for places. The following is the programme:—

PART I.—God save the Queen, with full chorus. Selections from "Alexander's Feast, or the power of Music:—"Dryden's Ode in honour of St. Cecilia's Day," Handel. Recitative, Tenor, "Twas at the Royal Feast." Air and Chorus, "Happy, happy, happy pair." Recitative, Tenor, "Timotheus plac'd on high." Chorus, "The listening crowd." Air, "Bacchus ever fair and young." Chorus, "Bacchus' blessings are a treasure." Recitative, Tenor, "Soothed with the sound." Recitative, Soprano, "With downcast looks." Chorus, "Behold Darius." Recitative, Tenor, "The mighty master smiled to see." Air, Violoncello Obligato, "Softly sweet in Lydian measure." Chorus, "The many rend the skies." Air, Tenor, "Now strike the golden lyre again." Chorus, "Break his bands of sleep asunder." Recitative, Tenor, "Hark, hark, the horrid sound." Air, Bass, "Revenge, revenge, Timotheus cries." Chorus, "Your voices tune and raise them high." **PART II.**—Madrigal, Thomas Ford, one of the musicians to Prince Henry, son of James I., "Since first I saw your face." Quartett, C. Blum, "To a Rosebud." Song, J. Lawes (1659), "I do confess," &c. Glee, Stephen Paxton, Words translated from the Georgics of Virgil. Solo, Violoncello. Glee, Stephen Paxton, "Hail, blushing Goddess." Quartett, Sir John Stevenson, Music Doctor, T.C.D., "When Damon is present," &c. Quartett and chorus, Storace, "Peaceful slumbering," &c. Glee, Spofforth, "Hail smiling morn." Glee, Dr. Cooke, "Hark! hark! the lark."

Nothing could have gone off in a more effective manner. The choruses united and powerful, and well supported by the instrumental performers. Mr. J. Robinson's judicious conductorship could lead to no other result. Mr. Frank Robinson sang with his accustomed sweetness, and Mr. Sapio creditably acquitted himself in the bass solos. Messrs. Barton, McIntosh, and Levy, gave their valuable assistance, and Mr. Lidell played a solo and an obligato accompaniment on the violoncello in excellent style. Altogether the auditory enjoyed a most agreeable evening's entertainment.—*Saunders's News, June 10.*

ANNUAL PRIVATE CONCERTS.

On Friday and Saturday last, a numerous assemblage of the parents and friends of Mr. and Mrs. Buck's pupils were invited to a concert of piano-forte music, at the Academy, Lower Mount-street. Having, on former occasions, adverted to the superior attainments of the pupils of this academy, we were not unprepared for their performances on this occasion. In private society, it but too often happens that young ladies inflict upon their friends a scrambling attempt to wade through the difficulties of Thalberg's, Dohler's, and Herz's, compositions, which induces one to conclude that it should be the exclusive prerogative of the composers themselves, to attempt such difficulties; but in this opinion we are disposed to waver, since we witnessed the style in which this class of music was performed at these concerts; nor is our praise alone due to the preceptor, it being manifest that many of the pupils are happily possessed of that musical sensibility without which there cannot be a correct apprehension of a composer's design, or a right perception of the poetry and sentiment embodied in his music. That this talent has been judiciously directed, there can be no doubt. Had gentlemen been admissible, the silent admiration of a crowded audience of ladies must have been interrupted by loud applause. We admire, nevertheless, all the arrangements on this occasion, and it is obvious that no expense of attention has been spared in rendering the internal arrangements of the academy worthy of the approval of its numerous patrons, and the principals of such a host of talented pupils.—*Evening Packet.*

MISCELLANEOUS.

M. DOHLER'S CONCERT.—The concert of this brilliant pianist came off with eclat, on Monday morning, in the Hanover-square Rooms. The attendance, though not very crowded, was fashionable, and included many of the most distinguished artists. The playing of M. Dohler is of a first-rate order. Without having absolutely the immense volume of tone which distinguishes M. Thalberg, M. Dohler has a prodigality of execution rarely equalled. His octave-playing is prodigious, beating Drey-schock on his own ground, and his scales, chromatic, and diatonic, are exquisitely neat and even. M. Dohler gave two fantasias, three romances, an *andante* and *tarantella*, of his own, and joined Thalberg in the *Norma* duet for two pianos. The *tarantella* was loudly encored, but the pianist, doubtless fatigued, merely bowed in acknowledgment of the honour. The octave playing in this piece is really marvellous. The duet was superbly rendered, and the two great players were rewarded with equal amount of approbation. There were other instrumental features in this concert. M. Vivier played on the horn, introducing his new effects. The best thing observable in this performer is his certainty of execution. M. Piatti performed a violoncello fantasia in which he displayed as great a command of the instrument as we ever recollect to have heard. The vocalists included Madame Castellan, and other well known artists. M. Dohler has announced another concert for the 1st of July, on which occasion we are glad to see that he intends performing (with Sivori and Piatti) the trio of Beethoven, in C minor.

MELODISTS.—This social and harmonious club brought its twentieth season into a close, lately, in a very brilliant manner. B. B. Cabbell, Esq., presided at the dinner, surrounded by fifty amateurs and professors of music. The chairman, in very complimentary addresses, proposed the healths of the Duke of Cambridge, president, and Lords Westmoreland and Sal-toun, vice-presidents of the club, which were drunk with musical honours. Several songs and glees were sung by Messrs. Hawkins, H. Gear, Hobbs, Hatton, E. Taylor, Terrail, Horn, Moxley, Parry, T. Cooke, Spencer, King, &c. Ernst played his *Elegie* on the violin with intense feeling and expression, which was followed by his "Carnaval de Venise," which he executed in the most masterly style, and by the comic effect which he threw into some of the variations, elicited shouts of applause. Herr Offenbach gave an ancient dance tune of the 13th century on the violoncello, in which he introduced a capital imitation

of the bagpipes, which was loudly applauded and encored. Both the solos were excellently accompanied on the pianoforte by Mr. J. W. Davison. The Chairman announced that the prize offered by the Duke of Cambridge for a convivial duet would be awarded early next season, and that Lord Saltoun would give a prize of £10 for a bacchanalian song for a bass voice, to be awarded early in the spring of next year. The evening was passed in the most delightful manner, the chairman keeping up the conviviality of the meeting with infinite spirit, interspersed with some charming music by the professional members.—*Morning Post.*

[A list of the foreign and native artists who have visited the Melodists' Club:—Parish Alvars, Benedict, W. S. Bennett, Blagrove, R. Blagrove, Ole Bull, Baumann, Buddeus, J. B. Cramer, W. Cramer, J. B. Chatterton, G. Cooke, Carte, Cavallini, Cooper, Clinton, David, J. W. Davison, W. Dorell, Ernst, Eliason, Field, Fetis, Forbes, Godefroid, Hummel, Hausmann, Herz, Holmes, Harper, T. Harper, Hayward, Heinemeyer, Hatton, Jarrett, Joachim, Kiallmark, Kollman, Liszt, Labarre, Lipinski, Lazarus, Lidell, Lindley, Mori, F. Mori, Moscheles, Masoni, Mohr, Molique, Nicholson, Neate, Negri, Offenbach, Potter, Puzzi, Plat, Panoffka, Richardson, Regondi, Richards, Reeves, Spohr Schulz, L. Schulz, Salaman, Sedlatzek, Sivori, Thalberg, Vieuxtemps, Willy, Wright, Williams, Willman, and a host of eminent vocalists.]

MR. C. HORN'S MUSICAL LECTURES.—This gentleman concluded his very interesting course of lectures on the music of the different nations of the world on Saturday at the Polytechnic Institution, in the presence of a large and respectable audience. The last lecture was in illustration of the history and character of the music of China and Hindostan, and included a description of early Chinese records bearing on the subject, in which the lecturer showed that the music used by the inhabitants of that country was supposed to evoke the dead. This part of the lecture showed a vast deal of research into curious facts recorded by early missionaries, and was illustrated by the introduction of an ancient Chinese air, the Hymn to the god "Joss," &c. The song of the Chinese boatmen was also introduced, and the resemblance between the music of China and Scotland shown not to be so distant as might be supposed from the locality of the countries. The resemblance was illustrated by the melodies of both nations. The description of the gong, the ching, the kin, and other Chinese instruments was given, and the resemblance to European

musical instruments discussed. After this, the tunes of the Malays and the songs of the Madras boatmen were played, and the snake song of the serpent charmers. The lecture was very full of interest, and the novelty of its character made it of more than usual importance to musical people. Mr. C. Horn has acquitted himself with great credit in these lectures, and accomplished his difficult task in a manner that will increase the reputation he already enjoys.—*Times.*

MESSRS. CASE AND R. BLAGROVE.—The quartet *concertina* concert of these artists attracted an immense auditory to the Hanover Square Rooms, on Wednesday night week. The combination of four *concertinas* was quite a novelty, and the result of the speculation was eminently successful. The concertinists were Signor Regondi, M. Sedgewick and the two *beneficiaries*. The first *morceau* executed, the overture to *Don Giovanni*, (adapted by Signor Regondi) elicited a deserved encore. The great feature of the concert, however, was Spohr's *notturno* (adapted by G. Case), which is a beautiful composition, and was executed to perfection. The second part of Beethoven's *septuor* (adapted by Mr. R. Blagrove) and Weber's *Invitation pour la valse*, (adapted by Mr. Case) were also capitally rendered by the four concertinists, and gained the most decided marks of approval. Signor Regondi also played a concerto, in D, of De Beriot, which is well suited to the instrument, and brought out the great execution of the performer to eminent advantage. Another instrumental feature worthy notice was a duet for violin and pianoforte, brilliantly interpreted by Mr. Case, with Mr. Baker at the piano. The vocalists were Misses Lockey, Dolby, Williams, M. Williams, Mr. Ferrari, Mr. Handel Gear, and Mr. John Parry—Mr. Ferrari sang with much feeling, a very graceful M.S. *Romance* by Signor Crivelli. The conductors were Messrs. C. Blagrove and Baker.

MR. BUDDEUS'S SOIREE.—This occurred on Wednesday morning week, at No. 3, Hyde-park place, and was attended by nearly two hundred fashionable amateurs. The piano-forte playing of Mr. Buddeus excited universal approval, and ranked him among the most brilliant executionists of the day. He was assisted by Herr Ernst, who played his beautiful *Elegie* in admirable style, being excellently accompanied on the pianoforte by Herr Rakeman. The other artists were Miss Rainforth, Miss Ley, Miss S. Flower, Mdle. Albertazzi, Mrs. Hampton, Signor Marras, Mr. Borani, Mr. John Parry, Herr Staudigl, and Herr Kraus. The selection was short, various, and good.

MR. CIPRIANI POTTER'S MORNING CONCERT.—This took place on Thursday, in the Hanover-square Rooms, to an appreciative audience, assembled for the sole purpose of hearing and enjoying a selection of classical music. That they were not disappointed may be surmised from the following programme:—

PART I.—Sinfonia in D major, Cipriani Potter. Duo, Madame Caradori Allan and Signor Lorenzo Salvi, "Sulla tomba che rinserra" Lucia di Lammermoor; Donizetti. Concerto in E flat, No. 6, Pianoforte, Mr. Cipriani Potter; Mozart. Aria, Madame Caradori Allan, "Stanca di più combattere," Il Bravo; Marliani. Concerto No. 2, in A, la prima parte, violin, Signor Camillo Sivori; Sivori. Air, Madame Dorus Gras; "En vain j'espère." "Idole de ma vie," Robert le Diable; Meyerbeer. **PART II.**—Beethoven's Celebrated Descriptive Pastoral Symphony. Romanza, Signor Lorenzo Salvi, "Ciel pietoso," Verdi. Duo, Madame Dorus Gras and Madame Caradori Allan, "Sul' aria," Le Nozze di Figaro; Mozart.—Selections from Thalberg, Potter, Chopin, Handel, and Mendelssohn, Solo, and with Orchestral Accompaniments, Pianoforte, Mr. Cipriani Potter. Air, Madame Dorus Gras, "Voyez vous là bas" La Sirène; Auber. Overture, Euryanthe; Weber. Leaders, Messrs. Cramer and Loder. Conductor, Mr. Lucas.

Mr. Potter is one of the most accomplished musicians of the age—the father of our instrumental music, and the master of almost every British artist of eminence. We cannot wonder, then, at the attention and applause bestowed on his compositions and his playing, both of which are of the highest order. The symphony in D is one of the most brilliant and striking that Mr. Potter has produced, and should long ago have been given at the Philharmonic concerts. It was well played and loudly applauded. Mr. Potter's pianoforte performances were received with that enthusiasm which their striking excellence merited. In the second act he sat down to the instrument, and for more than half an hour played selections from ancient and modern composers (including, of course, himself), and, by his admirable style and faultless execution, kept the interest alive to the conclusion. Mendelssohn's *rondo* in B minor, he took at a tremendously rapid pace—but overcame the difficulties with masterly ease. The interest of the concert was chiefly instrumental. Sivori played the first movement of his concerto, in splendid style. The vocal music was of average merit.

[Mr. Potter having neglected to send admissions to the *Musical World* Office, we are indebted for the above account of his concert to a cotemporary.—ED. M.W.]

SOCIETY OF BRITISH MUSICIANS.—The Committee of this excellent Society gave a Musical Performance on Saturday morning, to Dr. Felix Mendelssohn Bartholdy, who was invited (as was Dr. Spohr last

year), simply as a mark of the respect and admiration entertained for him by every member of the body. The following was the programme:—

Quartett in A minor, MS., two Violins, Tenor, and Violoncello, Messrs. Joseph Banister, W. Cramer, — and Bonner, Cipriani Potter. Glee, MS., Miss Rainforth, Miss Dolby, Mr. F. Cox, and Mr. Burdini, James Calkin. Song, "Lament," Miss Dolby, J. W. Davison. Trio, in A, Op. 6, MS., Pianoforte, Violin, and Violoncello, Messrs. C. E. Horsley, Willy, and Hancock, C. E. Horsley. Scene, Miss Rainforth, Amilie, Rooke. Song, "Ah! non lasciarmi," Mr. Cox, G. A. Macfarren. Quintet in E flat, MS., Pianoforte, two Violins, Tenor, and Violoncello, Messrs. H. Westrop, Willy, Joseph Banister, W. Cramer, and Hancock, Henry Westrop.

Director—Mr. Calkin.

We shall not imitate the bad taste of the *Morning Post* in giving a criticism on a private performance, to which its musical editor was invited, as a mark of respect for some qualifications, of which one or two of the Committee (we presume) imagined him to be possessed. It is enough to state that Mendelssohn was received with enthusiasm—expressed himself much gratified with what he had listened to—and complimented the members of the Society by performing, at their request, an extemporaneous effusion on the piano, in which he adroitly introduced subjects by Horsley and Macfarren, which he had heard during the morning's entertainment.

PARIS.—No theatre is better attended than the Opera Comique. The receipts during May amounted to more than 120,000 francs; and Scribe, for his rights of author in this theatre alone, cleared 7000 francs for the same month. The Opera Comique is rehearsing a work of M. Balfe's, entitled "*Les Quatre fils Aymon*," but the success of "*La Sirene*," of Auber, with Scribe's libretto, prevents its being brought out for some time. We noticed, some time since, that M. Balfe had had the honour of presenting to Louis Philippe, at a private audience, his partition of "*Le Puits d'Amour*," which the King had graciously permitted to be dedicated to him. M. Balfe has just received the following letter, which we have much pleasure in publishing, accompanied with his Majesty's portrait, set in a large medal of pure gold:—

"Palace of Neuilly, June 4.

"SIR,—When you had the obliging idea of dedicating to the King your opera of the "*Puits d'Amour*" (of which the brilliant success had already consecrated the merit), his Majesty accepted this homage with pleasure, and commissioned me to express his lively satisfaction. To his thanks, to his felicitations, the King was desirous of adding a testimony of the interest you inspired; and, in this view, destined for you the medal, with the portrait, which I have the honour of forwarding on the part of his Majesty.

"Receive, &c.

"The Secretary of the Cabinet,
"To Monsieur Balfe." "GAMILLE FAIN."

Rossini's speedy arrival in Paris is confidently reported, and his friends are enquiring how far advanced is the statue which it was proposed to raise by subscription. His professed *eloignement* for the theatre, and for musical composition, rendered the exertions of the committee of little avail. M. Meyerbeer is occupied in composing an opera, in three acts, which is to be performed at Berlin on the 15th of October, the day fixed for the fête of the King of Prussia, and for the inauguration of the new Theatre of the Opera. After this Meyerbeer quits the Prussian capital for Paris.

JOSEPH JOACHIM left London on Friday night, by the Hamburg steamer, for Leipsic where he goes to study under Hauptman, the contrapuntist. Query:—does he better himself by leaving Macfarren? But there are other educational reasons. Little Joseph's departure will cause many a heart-pang. He is as much loved for his amiability, as for his most wonderful talent. He has had no reason, we hope, to feel discontented with his reception in England. (*From a Cotemporary*).

RUBINI is at present at Venice. In addition to Madame Viardot Garcia and Tamburini, who are engaged by him for the approaching season at the Italian Opera at St. Petersburg, he has also retained Rovere, the Italian buffo.

MISS CHRISTIANA WELER'S CONCERT.—Miss Christiana Weller, who made so successful an appearance at Signor Marras's concert on Tuesday, gave, last Thursday night, at the Hanover-square Rooms, what she called "a selection of pianoforte recitals." The good impressions which were in the first instance formed of her manual powers were upon this occasion completely established, and there is no doubt that she is entitled to take rank with the majority of the pianoforte performers upon whom the public look with wonder and approval. The first piece she played—the well-known "*Hexameron*," a succession of difficult *morceaux* by Lizst, Thalberg, Pixis, Herz, Czerny, and Chopin—very clearly indicated that she had laboured effectually in the pursuit of hand accomplishments, that her memory was extraordinarily retentive (she never once looked at a book), and that she was well qualified to invite an audience to listen to her performances. Such music as this "*Hexameron*," requires no common executive powers; it abounds in passages of the most awkward and antagonising character, being put together for no other purpose than to show off certain acquired dexterities and an unusually rapid and enterprising finger. Miss Weller does quite as much for such music as it deserves. She is not, perhaps, so distinct and certain as

Lizst, but she exhibits a cleverness which may properly be set down as extraordinary. The second piece she gave was a composition of her own, called a "*Caprice d'Imagination*," framed in the same school of puzzling wildness, in which she manifested similar supremacy over long flights of arpeggios, showers of scale passages, and structural intricacies of all sorts. Her third trial was a trinity of movements by Weber, Mendelssohn, and Thalberg. The extract from the second writer was the sixth "*Lied ohne Worte*," out of the fifth book recently published, and this was the most legitimate attempt of the evening, as regarded the choice of *materiel*. In the Thalberg movement (the prayer from *Mose in Egitto*) she was encored. For the final surprise, she introduced her sister, a pretty little girl, with a profusion of black hair, and with her she played Thalberg's grand duet for two pianofortes, on subjects from *Norma*; and, notwithstanding the obvious nervousness of her juvenile assistant, there was much reason for the applause which followed. It is to be hoped that Miss Christiana Weller, when she ventures a second *Soiree Musicale*, will compile a programme of more intellectual ingredients than the first. No one now doubts that she has attained every possible facility that can reasonably be desired; let her, therefore, have better emulations—let her throw Thalberg and Lizst overboard, and become the exponent of truer things—of music which is not simply incongruous and irrational, but of that which makes some appeal to the poetical imagination. Miss Weller has great personal requisites for the orchestra. She is extremely handsome, is tall, and finely formed, and appears to be gentle and unassuming. The vocalists were Signor Marras, Mr. Weiss, Miss A. Nunn, and Mrs. Chatfield.—[We were, owing to another engagement, prevented attending the concert of Miss Weller, and thus avail ourselves of the favourable account of a cotemporary. Last week a printer's error occurred at the end of our notice of Miss Weller, which materially altered the sense of what we intended to convey.—The sentence ran thus:—

"We shall be anxious to know at what value to rate the enthusiastic encomiums of the Manchester, Liverpool, and Dublin press—though we doubt not, from what we have elsewhere heard, that Miss Christiana Weller is a pianist of no extraordinary calibre.

For extraordinary read ordinary—and our meaning will be given. We owe the fair pianist an apology for this awkward mistake. ED. M. W.]

BENEFIT'S CONCERT.—Mr. Benedict is decidedly the most fashionable and *recherché* member of the musical profession. But he is also something much

more than this—he is an accomplished artist—a man of genius—and, to crown all, a gentleman in the most extended meaning of the word. His annual morning concert in the concert-room of Her Majesty's Theatre, occurred last Friday, and as usual attracted an immense concourse of the nobility and gentry resident in the metropolis. Every nook and corner of the *salle* was filled up to the utmost possible degree of closeness. To enumerate the performances individually would be a task exceeding our powers. Suffice it, that Grisi, Persiani, Castellan, Lablache, Fornasari, Mario, Salvi, &c. &c., were there—that Staudigl and Anna Thillon were there—that Mrs. Alfred Shaw, Miss Rainforth, and Miss M. B. Hawes, &c. &c. were there—that Sivori, and Joachim, and Offenbach were there—that Parish Alvars, and Thalberg, and Mendelssohn, were there—that, in fact, almost every one of note—almost every artist of distinction now in the metropolis, assisted to render this the most dazzling affair of its kind which has occurred during this season so prolific of enormities. Of course everything went well—for how could such brilliant artists err? The programme, moreover, exhibits an excellent admixture of the classical and the popular—a very desirable matter in the course of such prodigiously long entertainments. We must confess ourselves to be among those who rejoice to see Mr. Benedict in that distinguished position to which his very amiable disposition, as well as his admirable talents, so justly entitle him. Therefore we were delighted to witness so thronged an audience, and to listen to so various and brilliant a selection.

MR. BRAHAM, who, in conjunction with his two sons, Messrs. Hamilton and Charles Braham, gave a concert at Windsor Theatre on the evening of Eton Montem, was robbed of his carpet-bag, containing clothes, music, and other property of the value of between 10*l.* and 12*l.*

SIGNOR EMILIANI.—One of the most striking instrumental features in the concert of Signor Marras, on Tuesday morning week, was Signor Emiliani's interpretation of the exquisite *Elegie* of Ernst, which was so truthful and impassioned as to win the warmest applause from the gifted and amiable composer, who was present on the occasion.

MISS GROOM's second *soiree* came off last Friday, at Mr. Blagrove's Rooms, with great success. The selection was entirely sacred.

MR. STRETTON's Benefit, on Wednesday night last, was a bumper, which we are most delighted to record. Many eminent vocalists and instrumentalists assisted.

MR. BLAGROVE's third concert took place on Tuesday evening, at his Concert-room, in Mortimer-street. The following was the programme:—

PART I.—Overture, MS., The Devil's Opera, Macfarren. New Trio, "Butterfly, brilliant and bright," Miss Lucombe, Miss Cubitt, and Miss Dolby, H. B. Richards. Scena ed Aria, MS., "Che fai? che pensi?" Miss Dolby, L. Bendixen. Divertissement, Violin, Mr. Blagrove, Kalliwooda. Scena, "Softly sighs the voice of Evening," Miss Lucombe, Der Freischütz, C. M. Von Weber. Aria, "Il mio ben," Miss Dolby, Paisiello. Grande Fantaisie de Concert, Homage a Rossini, Violoncello, M. Offenbach, on Airs from the Operas of "William Tell," and "Mose in Egitto," J. Offenbach. PART II.—Symphony, in D, Beethoven. Aria, "Parto," Miss Cubitt, Clarinet Obligato, Mr. Key, Mozart. Concertstück, Mlle. Julia Heinke, C. M. Von Weber. Song, "Ah! canst thou but prove me," Mr. W. Seguin, Athalia, Handel. Duetto, "Su l'Aria," Miss Lucombe and Miss Cubitt, Mozart. Overture, Il Barbiere, Rossini. The Orchestra under the Direction of Mr. Blagrove.

Macfarren's overture suffered from the inefficiency of the horn, which missed every point assigned to it, and especially a solo of very great importance. The symphony of Beethoven and the overture of Rossini were well executed. M. Offenbach's solo was deservedly encored. Mlle. Heinke is a clever pianist, and played the *Concert Stuck* of Weber with great success. The violin solo of Mr. Blagrove was a splendid performance, and was received with loud and well-merited applause. The principal vocal feature of the evening was Miss Lucombe's very animated interpretation of the noble scena from "Der Freischütz." Miss Dolby was very successful in the M. S. aria of Miss Bendixen, a composition of considerable merit. Miss Cubitt sang Mozart's *Parto* exceedingly well, and Mr. W. Seguin was admirable in the magnificent song from "Athalia." The next concert will be on Wednesday evening, July 3.

MR. W. SEGUIN AND MR. HANDEL GEAR.—The concert of these gentlemen promises to be one of the most brilliant of the fashionable concerts of the season. It takes place, on Monday morning, in the Hanover-square Rooms. The list of eminent vocalists and instrumentalists is dazzling.

MISS CLARA SEYTON continues her "Illustrations of Comedy," under the patronage of Lord Francis Egerton, in the Concert Room of the Princess's Theatre, with great success. She is a very clever person—and delivers and illustrates (musically) her excellently composed lectures, with equal effect.

MR. WILSON.—One of the best attendances we remember honoured this admirable vocalist's "Adventures of Prince Charles," at Wornum's Rooms, on Monday evening.

PHILHARMONIC.—At the next concert of the society, on Monday night, Mozart's first symphony in C, Haydn's No. 9 in B flat, a symphony by Bach, the overture to Egmont, and Beethoven's pianoforte concerto in G, executed by Dr. Mendelssohn, will be the principal instrumental pieces. M. Piatti will perform a solo on the violoncello. Madame Thillon and Miss Hawes will sing. No orchestral work of Mendelssohn will be given—a sad disappointment to the subscribers.

GLOUCESTER MUSICAL FESTIVAL.—We now entertain not the slightest doubt that if the matter be followed up—as there is no reason to doubt that it will—with prudence and energy, we shall have a Festival this year worthy of the olden fame of the "fair City" and of the three choirs. In Gloucester a very strong feeling prevails: an evidence of which is to be found in the fact that the Guarantee Fund already amounts to between 300*l.* and 400*l.*;—we anticipate that a considerable addition will almost immediately be made to this sum in the city; and of course the county will respond to the appeal with kindred spirit. Difficulties are easily vanquished when fairly grappled with;—for our own part we never entertained the most remote doubt of the continuance of the festival: still, the main work remains to be done.—*Gloucester Chronicle*.

MIDDLE DELCY.—Among the English names which have recently redeemed the musical character of their country from disrepute in Italy, that of Mdlle. Delcy is now enthusiastically spoken of as taking the first rank among the most admired *contraltos*. After a most successful *debut* at Verona, where she performed with the greatest applause, she concluded engagements with some other theatres, ending with Venice, in all of which her singing and acting secured her the most flattering marks of favour. Her voice, a fine well-cultivated soprano, and talent, which in the most opposite characters, as an actress present a versatility unknown since Malibran, taking *Rosina*, *Anna Bolena*, or *Norma*, with equal success, appeared to have stamped Signora Delcy, according to musical report, with a reputation, the celebrity of which will, ere long, carry her in triumph to Paris and London, those golden goals to which the eye of every artist is unceasingly turned in every part of the world.—*Liverpool Mail*.

TEMPLETON'S ENTERTAINMENTS.—This unrivalled vocalist gave a fifth entertainment in the large Waterloo room, last night. It consisted of what he terms his "Gems of the great Scottish bards, Sir Walter Scott and Burns"—with the addition of the Grand Scenas—"All is lost now!" and "I love her, how I love her." He was

accompanied, as before, on the piano-forte, by Mr. Blewitt. The room was crowded, and the applauses were incessant throughout. We understand that Mr. Templeton has within the last fortnight been in the west of Scotland and north of Ireland, delighting the lovers of song, and reaping laurels as well as profit. On Monday last, in the City Hall Glasgow, no fewer than 1600 persons were present at his entertainment there.—*Scotsman*.

Music awakens national military, local, or tender recollections of the distant or the dead, the loved or the lost, it then performs the highest office of poetry—it is poetry, as Echo in the Golden Mythology of Greece remained a nymph, even after she had passed away into a sound.

Notices to Correspondents.

Mr. J. M. HOGAN, many thanks—the required numbers shall be forwarded forthwith.—Mr. TEMPLETON, the enclosure of his letter May 30 received with thanks, the same of June 16 will be attended to in our next.—Mr. E. PAGE, with pleasure, soon as possible.—SIGNOR MARRAS, many thanks, he has our best wishes.—Mr. E. FELLOWS, the request will be duly attended to.—Mrs. L. LINDLEY, all is right, and we hope for the future to meet the views of our fair correspondent.—Mr. J. N. WASTFIELD, we will endeavour to rectify the cause of his complaint.—The Quadrilles has arrived, and will be noticed in due course.—Mr. CHARLES SMITH, received with thanks, the *Psalms* have since arrived, we will write to him upon the subject of his note.—Miss C. SEYTON, Mrs. BRAHAM, Mr. CHAULIEU, Mr. CROSLAND, Mr. COCKS, Dr. ELVEY, many thanks, and shall receive our best attention.—Mr. B. W. H. BURRAGE, quite right.—Mr. WINDSON, Mr. MILLAN, Mr. BURRINGTON, Mr. BURRAGE, Mr. CHAULIEU, Mrs. LINDLEY, Mr. BRAHAM, their subscriptions are acknowledged with thanks.—Will Mr. LASSCOCK inform us if his request of May 18, was attended to or not.—Mr. LEMARE with pleasure.—Mr. STOCKEN, it was purely accidental, but shall for the future be punctually attended to.—E. M. shall receive a reply in our next.—Mr. J. W. WINDSON, and Mr. W. C. HENNING, the copy in question was quite complete; the pages were so numbered owing to an error of the printer's.—Mr. JAMES HIPPINS, there is no mistake, every thing takes its turn, he may depend upon a notice in due course.

ADVERTISEMENTS.

Dr. Stolberg's Voice Lozenge,

for improving the Voice, and removing all affections of the throat, Strongly recommended to Singers, Actors, Public Speakers, Clergymen, persons subject to relaxed throats, and all persons desirous of cultivating their voices, and ensuring a good and clear articulation. Sold in boxes at 1s. 4d., 2s. 9d., and 4s. 6d., at Leader and Co's, Music Sellers, 63, New Bond Street, corner of Brook Street. Testimonials from Madame Grisi, Madame Persiani, Signor Lablache, Mr. Giubelei, Mr. Harrison, Mr. John Barnett, &c.

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Signor Brizzi

has the honour to announce that his

Annual Grand Morning Concert

will take place on FRIDAY MORNING, the 21st of June, in the OPERA CONCERT ROOM, on which occasion he will be assisted by Mesdames Grisi, Persiani, Fanti, Castellan, F. Lablache, Morosini, Parigiani, and Hennelle; Signori Mario, Corelli, R. Costa, Brizzi, F. Lablache, N. Lablache, Baltoni, Fornasari, and Lablache. Piano-forte, M. Leopold de Meyer; Violin, M. Emiliani; Violoncello, M. Piatti; Corno, Signor Puzzi; Conductors—M. Benedict and Signor Pillotti. Boxes, Stalls, Pit Tickets, &c., may be had of all the principal music sellers, and of Signor Brizzi, 2, Upper John Street, Golden Square.

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On Wednesday Evening next, June 26th, Mr. LOVER will for the last time this season, repeat his New Entertainment, being a characteristic Sketch of that distinguished corps of European celebrity, the IRISH BRIGADE; with Anecdotes Historical and Personal (both serious and comic), of the interesting events and characters of the time, illustrated by appropriate music, comprising NEW SONGS. Admission, 2s.; Reserved Seats, 2s. 6d. Doors open at Half-past Seven. To commence at Eight precisely. Tickets may be had as follows:—Duff and Hodgson, 65, Oxford-street; Cramer & Co., Regent-street; Chappell & Co., Olivier & Co., and F. Leader, Bond-street; Willis, Grosvenor-street; also, Sam's, Eber's, Mitchell's, and Bailey's libraries; Keith, Prowse, & Co's. 48, Cheap-side.

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Mrs. W. H. Seguin

has the honour to announce that her

Grand Morning Concert

will take place on MONDAY next,

to commence at 2 o'clock precisely,

when she will be assisted by Madame Castellan, Miss Ley, Miss Dolby; Madame F. Lablache, and Madame Henelle; Mr. Handel Gear, Herr Staudigl, Mr. W. H. Seguin, and Mr. John Parry. M. Thalberg will perform two new grand Fantasias. Solo Flute, Mr. Richardson; Clarinet, Signor Cavallini. Hummel's celebrated quintet will be performed by Messrs. W. H. Holmes, E. W. Thomas, Hill, Lucas, and Howell. Tickets Half-a-Guinea each, at all the principal music sellers; and of Mr. and Mrs. W. H. Seguin, 43, Curzon Street, Mayfair, of whom, only, a limited number of Reserved Seats, at 15s. each, can be obtained.

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PROGRAMME.

PART I.

Quartet in E minor (Mendelssohn), by Messrs. Ernst, Goffrie, Hill and Hausmann.
Song, "Alt Deutsches lied," and "Zuleika," (Mendelssohn) Miss Dolby.
Fantasia brillante et dramatique, (Ernst) Violin, Herr Ernst.
Song, Herr Staudigl.
Grand Sonata to Gritzer (Beethoven) Mr. Moscheles and Herr Ernst.

PART II.

Triple Concerto for three Pianos (Bach), Mr. Moscheles, Mr. * * *, and Dr. Mendelssohn.
Song, "The Erl King," Miss Dolby.
Song, "The Erl King," transcribed for the Violin alone by Herr Ernst and performed by him.
Song, Herr Staudigl.
Introduction and Caprice on an air from Il Pirata, Violin, composed and performed by Herr Ernst.
Conductor—Mr. Benedict.
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Wilson's Scottish Entertainments, Music Hall, Store Street, Bedford Square.

On Monday Evening, June 24, 1844, at Eight o'Clock, MR. WILSON will give (for the last time this season),

Another Night W' Burns,

Being a sequel to "A Night w' Burns," in which he will recite the poem of "Tam o' Shanter."

Songs—Here awa, there awa, Wandering Willie—O whistle and I'll come to ye, my lad—Mary Morison—Last May a braw Wooer cam down the lang glen—O this is no my ain Lassie—Green grow the Rushes—O there was a Lass, and she was fair—My Tocher's the Jewel—O Poorrith cauld—The Battle o' Sherra-muir—Wilt thou be my dearie?—Husband, husband, cease your strife—Here around the ingle blazing. Piano-forte, Mr. Land. Front Seats, 2s. 6d.; Back Seats, 2s. Mr. Wilson's Entertainments on Wednesday's, in the Hanover Square Rooms, at Two o'Clock.

Mr. F. Cramer's FAREWELL MORNING CONCERT,

On THURSDAY, JUNE the 27th, 1844, at Her Majesty's Concert Rooms, Hanover Square. Under the patronage of Her Most Gracious Majesty the Queen, His Royal Highness The Prince Albert, and the royal and noble directors of Her Majesty's Concerts of Ancient Music. To commence at Two o'Clock precisely. Tickets, 10s. 6d. each; to be had of Mr. F. Cramer, and at the principal music shops; and Reserved Seats, One Guinea each, to be had of Mr. F. Cramer only, 37, Upper Charlotte Street, Fitzroy Square.

ACT I.—*Overture* (Zauberflote), Mozart; *Trio*, Miss Sabilla Novelli, Miss Steele, and Miss M. Williams. "Night's lingering shades," Spohr; *Recit and Air* (MS.), Herr Staudigl, "Soon shall chilling fear assail thee," (first time of performance), W. S. Rackstraw; *Quintet*, Op. 66, Piano-forte, Violin, Viola, Violoncello, and Contrabasso; in which is introduced the Author's Melody, "Days of yore," Messrs. J. B. Cramer, Loder, Moralt, Lindley, and Dragonetti, J. B. Cramer; *Cavatina*, Miss Maria B. Hawes, "O cara immagine" (Zauberflote), Mozart; *Song*, Herr Staudigl, "Oh! ruddier than the cherry" Handel; Solo Harp, Mr. Parish Alvars, Alvars; *Song*, Mr. John Parry.

ACT II.—*Overture* (Fidelio), Beethoven; *Aria*, Madame Caradori Allan, "L'amor suo," Donizetti; *Duet* for two Piano-fortes, Dr. Mendelssohn and Mr. Moscheles, "Homage a Handel," Moscheles; *Song*, "Revenge" (Pascal Bruno), Herr Staudigl, accompanied by the composer, J. L. Hatton; *Concerto*, Violin, Mr. William Cramer, De Beriot; *Quintet*, Miss Williams, Miss M. B. Hawes, Messrs. Hobbs, Manvers, and Machin, "Blow gentle gales, Bishop; *Finale*, Haydn.

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Miss Emily Badger

Has the honour to announce that she will give an EVENING CONCERT, on MONDAY, JUNE, 24, 1844, At the Princess's Concert Room, Castle Street, Berners Street.

To commence at Eight o'Clock. Vocalists—Miss Flower, Miss A. Nunn, Signora Pagliardini, Miss Mason, Miss E. Badger, and Miss Sara Flower; Mr. Handel Gear, Mr. J. Gear, Signor Pagliardini, and

Herr Staudigl.

Miss H. Binfield Williams will perform a Grand Fantasia by Thalberg, and Mozart's Grand Trio for Piano-forte, Clarinet, and Viola, with Mr. Kay, and Mr. Eugene Boileau; Mr. J. Balsir Chatterton will perform a Grand Fantasia on the Harp; Signor Giulio Regondi a Concerto on the Concertina and a Fantasia on the Guitar. Conductors—Mr. W. C. Macfarren and Mr. Stocken. Tickets, THREE SHILLINGS EACH; Reserved Seats, 7s.; a Ticket to admit Four Persons, £1 1s.; to be had of Miss Badger, 16, Albany Street, Regent's Park; and at the principal music warehouses.

HER MAJESTY'S CONCERT ROOMS, HANOVER SQUARE.

Mr. W. Sterndale Bennett

has the honour to announce that his

Grand Morning Concert

will take place on

TUESDAY, JUNE 25, 1844,

To commence at Two o'Clock precisely.

VOCALISTS.

MADAME CASTELLAN,

MISS DOLBY, and MISS MARSHALL;

SIGNOR BRIZZI, MR. J. BENNETT,

MR. MACHIN, & HERR STAUDIGL.

INSTRUMENTALISTS.

Piano-forte, DR. MENDELSSOHN BARTHOLDY

and MR. W. STERNDALE BENNETT.

In the course of the Concert,

MENDELSSOHN'S CELEBRATED MOTETTS,

for Female Voices, composed for the Trinita di Monte Convent at Rome, will be performed by

A Select Choir, comprising the elite of the Students of the Royal Academy of Music (by the kind permission of the Committee), with several other distinguished Vocalists.

MR. W. STERNDALE BENNETT

will (by desire), perform his

4th CONCERTO IN F MINOR,

his

MS. CONCERTO STUCK, IN A MINOR,

Second time of performance,

and a

GRAND PIANO-FORTE DUET WITH

DR. MENDELSSOHN.

THE ORCHESTRA

will be numerous, and selected from

The Ancient, Pastiche, Concert, and Opera Bands,

Under the direction of

DR. F. MENDELSSOHN BARTHOLDY,

and will perform

Mendelssohn's Grand Symphony in A minor,

and a

MS. OVERTURE BY W. S. BENNETT,

(first time of performance).

Tickets, 10s. 6d. each; Reserved Seats, 15s. each.

May be had of all the principal music sellers; and of Mr. W. S. Bennett, 42, Charlotte Street, Fitzroy Square.

QUEEN'S CONCERT ROOM, HANOVER SQUARE.

Mlle. J. Heinke,

(Pupil of Mr. Moscheles), has the honour to announce to the Nobility, Gentry, and her Pupils, that her first GRAND EVENING CONCERT will take place on WEDNESDAY, JUNE the 26th, 1844. To commence at Eight o'Clock precisely. Vocalists—Madame Castellan, Madame de Manara, Miss Duval, Mr. Weiss, and Herr G. Brandt. Instrumentalists—Mademoiselle Julia Heinke, Dr. F. Mendelssohn Bartholdy, Mr. Moscheles, Herr Gulomy, Herr Hausmann, Mr. Balsir Chatterton, Mr. Blagrove, Mr. Thomas, Mr. Van Maanen, Mr. R. Blagrove, Mr. Hill, Mr. Lyon, Mr. Hausmann, and Mr. H. Banister. Conductor—Mr. Moscheles. Tickets, 10s. 6d. each; Family Tickets, to admit three, £1 1s. May be had at all the principal music warehouses, and of Mlle. J. Heinke, 403, Great Portland Street, Portland Place.

Miss Christiana Weller

has the honour to announce that her next and LAST APPEARANCE IN LONDON will be THIS DAY, THURSDAY, in the HANOVER SQUARE ROOMS, at her MATINEE MUSICALE, when she will perform some of the classical chefs d'œuvres of Beethoven, Clementi, and Dussek, assisted by several eminent vocalists. Tickets and Reserved Seats at all the principal music shops, and of Miss Weller, 1, Manchester Street, Manchester Square.

Signor Carlo Minasi

begs to inform his Pupils and the Public generally that he has removed from 6, Southampton Place, New Road, to 35, Edward Street, Hampstead Road, where, assisted by Signora Minasi, he continues to give instruction on the Piano-forte and Singing.

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Down the dark waters, No. 1 of Italian Duettinos with English words 2 0
Now the wind is blowing, No. 2 ditto 2 6
O tis merry when the moonbeams, No. 3 ditto 2 0
Nos. 4, 5, and 6 now in the Press.
By each dark wave duet... G. A Macfarren... 2 6
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The wandering wind " Edward Loder... 2 6
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Merrily goes the mill " S. Nelson... 2 6
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Hark! the vesper chimeth " Mr. Smith... 2 0
Ah, hapless Sappho " Pacini... 2 6
Evening's Daughters " James Hine... 2 6
Go watch the new born rill " ditto 2 6
Tis sweet to sail " ditto 2 0
When will you think of me " Edward Loder... 2 6

The above popular duets constantly form a portion of the best concerts in London, where they are sung by Misses Rainforth, Birch, Steele, Poole, Dolby, Lucmbe, the Sisters Williams, the Sisters Flowers, and other distinguished vocalists.

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